

# A Comparative Study of Omar Khayyam's Poetry and the Poetry of Percy Bysshe Shelley

Abdulkadhim Ajaj Hameed Al-bujasim

Department of English Language and Literature, Istanbul Yeni Yüzyıl University, Turkey

**Abstract:** *Omar Khayyam is considered as an important Persian poet, the writer of Rubaiyat which was also translated by Edward FitzGerald. On the other hand, Percy Bysshe Shelley, the British Romantic poet is one of the most highly regarded and influential poets of the 19th century. The poetry of these two poets aims to change the human and by extension, the world. Their exclusive poems have enriched international literature with their aesthetic features arousing immense imagination and beauty. In this study, I attempted to provide an overview of their poems presenting nature as a source of inspiration, imagination, sublimity and pleasure. Shelley and Khayyam set up a unique bond with nature. They felt closely connected to Mother Nature embellishing their poetry with themes of nature, imagination and love as the main pillars of poetic motivation. Additionally, their poetry is replete with profound awareness of their environment and philosophical tendencies. Beautiful nature in both of their homelands, Iran and England, arises aesthetic feelings leading them to compose their masterpieces. Khayyam and Shelley are not simply poets, rather messengers of genuine delight, meaningful life as well as truth, so to speak.*

**Keywords:** Imagination, Khayyam, Poetry, Rubaiyat, Shelley

## 1. Introduction

Khayyam writes Rubaiyat, which is Persian poetry, consists of "four-line stanzas", which are not related to each other, its rhyming pattern written in Farsi, Khayyam's native language. "The Rubaiyat" – Quatrains-do not compose a single poem, divided into a certain number of stanzas; there is no continuity of plan in them, each stanza is distinct thought expressed in musical verse, there is no other element of unity in them than the general tendency of the Epicurean idea and the arbitrary *Divan* form by which they are grounded according to the alphabetical arrangement of the final letters."(Fitzgerald, p. X).

Rubaiyat first translated to English is by English Poet, Edward Fitzgerald. Fitzgerald's translation gives Rubaiyat its importance due to his poetry inspiration; Fitzgerald in this translation is a significant factor to reproduce the Persian language poetry into English in a way that makes the English speaker readers feel the origin of the source throughout the study of Persian language and its translation in English or French to produce an accurate stanza in English. The task of poetry translation is hard work because the translator has to translate each word like as it in its origin to be faithful to the original text in his work, and have to choose, either the aesthetic devices in the poem or the accurate construction of what the poet intended. The poetry of Khayyam is varied between philosophy, wine, Sufiism, humanity, nature, morality, death and life.

Shelley didn't gain a wide famous during his lifetime in England, but his reputation as a radical poet, as well as a poet with a political and social view, arose after his early death, he lives in a period - what some literary critics argue- that art replaced religion, and Shelley was one of the major figures in his time who lead these critics to this concept.

Readers can find Shelley, in his poetry, as a true poet, describes the beauty of nature and the wonderful images which reflected in his poems, in another hand we find him as a rebellion against the rule in society. According to Mohammadi (2019), "Sublime also meant wisdom outweighs the imagination, which is contrary to what Shelley conceived of sublime for whom imagination takes an upper hand over reason" (p.245).

The Impact of Omar Khayyam and Percy Bysshe Shelly on English Literary as a part of International Literature, as well as on social scene and as esthetic poets composers, does not stay stand in their times in 11<sup>th</sup> Century or at the end of 19<sup>th</sup> Century and the first part of 20<sup>th</sup> Century, but they remains in readers minds in our present days, their philosophy and esthetics are one of the tops of the creatures of International Literature men.

## 2. Discussion

Nature is such a unique force that can motivate Romantic poets. It is the main motif of their poetry through which they express their approbation and gratefulness for natural phenomena. They enchant the scenery of sunset and sunrise, the attractiveness of greenery countryside in rustic places, hills, fields, streams, and mountains. For them, the natural world has all the answers and the solutions for human questions and problems.

Shelley and Khayyam established a great appreciation for the beauty of nature, and they feel closely connected to nature's power. In fact, Shelley uses nature as his main basis of poetic motivation. While at school, he was severely intimidated both physically and mentally by his classmates and retreated into his imagination. Shelley is considered as one of the poets who widely manifests his feelings towards nature in his poems, and wrote a great deal of aesthetic poetry.

Shelley's poetry has a deep connection to nature, seeks for truth through the imagination, and inspires the generation

to resist the injustice of government and its tyranny. Shelley, as other romantic poets like William Wordsworth, feels closely connected to nature, and describes this in his works. In "spirit of beauty", for instance, he argues that beauty has the power to change people and their life to be better, this power is equal to the power of nature. Shelley's spirit, which is reflected in his poems, is his interest in nature which appears to readers through the wind, the rising of the moon, and sunset. These pictures seem to have controlled his imagination and his words.

When Reading Shelley's poems, in particular the longer poems, the reader recognizes two kinds of men; the first is the ranger who is traveling to find the perfect nature and cannot fulfill his interest, so he keeps travelling to new places. The second type, however, is the unstable reformer, seeking to rebellion against the present foundations and attempts to establish common pleasure. *Alastor* is the best expression of Shelley's optimum attitude toward nature:

*"The day was fair and sunny; sea and sky  
Drank its inspiring radiance, and the wind  
Swept strongly from the shore, blackening the waves.  
Following his eager soul, the wanderer  
Leaped in the boat; he spread his cloak aloft  
On the bare mast, and took his lonely seat,  
And felt the boat speed o'er the tranquil sea  
Like a torn cloud before the hurricane."* (Lines 312-319)

In this poem, we find Shelley traveling restlessly among massive noiselessness of nature, in search for his beloved who shares his pleasure and the joy of the beauty of nature. The glamor of this poem is in its beautiful dreamlike images, but it grants no impression of reality. *Alastor* was written when Shelley, after his extensive conflict, had started to recognize that the universe was too tough to him.

Correspondingly, Khayyam's perspective of nature is similar to that of Shelley. Khayyam could not distinguish himself from all the rest of nature. He uses the imagery of nature to express his emotions and philosophical concepts in life, the vanishing of spring is compared with the young hood, and the approaching of autumn is peered with the imminent death as in the following quatrains, translated by Fitzgerald (1922, p.96):

*"Indeed, indeed, Repentance oft before  
I swore but was I sober when I swore?  
And then and then came Spring, and Rose-in-hand  
My thread-bare Penitence apieces tore."* (lines 277-280), (Rubaiatt, 70)

Similarly, the following lines from Fitzgerald (1872, p.193) convey the same message:

*"Yet, Ah, that Spring should vanish with the Rose!  
That Youth's sweet-scented manuscript should close!  
The Nightingale that in the branches sang,  
Ah whence, and whither flown again, who knows  
"* (Rubaiatt, 96, lines 381-384)

Khayyam mentions nature elements such as flowers and birds in his quatrains to characterize the rejuvenation and the decadence of the natural world. The rose in this stanza, also symbolizes pleasure. The poet asks why the reader does not carry a wine cup in his hand. The rose has the form of a mug and its red color is connected with wine, while the attractiveness of the rose motivates the emotional nightingale to chirp and declares the coming of spring. Moreover, this nightingale sings softly in the ears of the poet; that when the life is gone, it cannot be acquired again.

In the same way, the symbol of flowers represents the typical beauty of young hood, but at the same time, it calls attention to the importance of the current time, because they fade and convert to dirt within a short day. Seyed-Gohrab (2012) mentions that "In Persian literature, the rose stands for a wide range of ideas and entities: it gives the news of the arrival of Spring, it stands for the fragrance and delicate cheeks of the beloved, its red color is associated with several precious stones, with the blood of the lover, and with fire, but above all, it is the beloved of the nightingale (bulbul). In Persian literary conventions, the rose is haughty, indifferent, and inconstant in her love. She has a short life, so she invites the nightingale to come and enjoy her beauty as long as possible. Khayyam uses the rose to emphasize the ephemeral nature of life and to celebrate the moment, taking pleasure from wine and music" (p. 22).

Referring to Khayyam's Rubaiyat, Seyed-Gohrab (2012) argues that the death of a human is not the end, but it is a stage of regeneration "Man is made of dust and returns to dust" (p. 21) and this dust can be transformed to another creature such as the "flower". Furthermore, flower is a symbol of beauty in Khayyam's poetry, and as stated by Seyed-Gohrab, "The rose has the shape of a cup and the red color is associated with wine" (p. 23). The use of rose means that life is too short and it ends with death, so it is better to spend this life with drinking wine, which is the best thing ever created on the earth.

By the same token, Shelley is affected by the beauty of nature, but with the kind which was not formed by God, this skeptical philosophy could be one of the most important emotional inspirations in his poetry. Shelley argues that the materialistic world cannot have a major creator and why the human being lives in this universe is the necessity of time. In the following stanza, Shelly personifying nature, here the sea addresses as if it were a person, he suggesting that the sea has secrets and the people cannot figure out. Shelley's poem "Time" expresses his thoughts toward time and sea;

*"Unfathomable Sea! whose waves are years,  
Ocean of Time, whose waters of deep woe  
Are brackish with the salt of human tears!  
Thou shoreless flood, which in thy ebb and flow  
Claspest the limits of mortality!"* (Lines 1-5)

In the second line of stanza the poet talks about "Ocean of Time" and this is another reference to the sea of time.

In the other hand, Shelley's poems suggest a significant reconsideration of the idea of continuing life. Nature imagery as a dissimilarity to individual life can be commonly found in Shelley's poems and his other prose works. He describes human life as uncertain and temporary; then he goes on by comparing it with the nature of lasting beauty, which stays permanent, as in things like mountains, rivers, plants, clouds, sun, moon and the sky. These natural phenomena constantly renew themselves. In *Dejection*, Shelley vividly illustrates his own emotions and fascination by the charming of Naples Mounts and its impressive majesty as in:

*"The sun is warm, the sky is clear,  
The waves are dancing fast and bright,  
Blue isles and snowy mountains wear  
The purple noon's transparent might,  
The breath of the moist earth is light,  
Around its unexpanded buds;  
Like many a voice of one delight,  
The winds, the birds, the ocean floods,  
The city's voice itself is soft like Solitude's."* (Lines 1-9)

In this stanza, the scene of nature manifested as sun, sky, waves, earth, winds, and birds brings the impression of amusement and pleasure compared with the view of the city that is artificial and man-made and normally suggests loneliness, dejection and despondency in Shelley's poem.

Shelley uses natural settings as the underlying motivation to express his sentiments. Shelley's stanza *A Summer-Evening Churchyard, Lechlade, Gloucestershire* opens with a picture of an evening view in the churchyard and follows with contemplation on death. The scenery itself serves as a motivation for thinking while bearing the poet's temperament:

*"The wind has swept from the wide atmosphere  
Each vapor that obscured the sunset's ray;  
And pallid Evening twines its beaming hair  
In duskier braids around the languid eyes of Day;  
Silence and Twilight, unbeloved of men,  
Creep hand in hand from yon obscurest glen."* (Lines 1-6)

.....  
*Thou too, aerial Pile! Whose pinnacles  
Point from one shrine like pyramids of fire,  
Obeyest in silence their sweet solemn spells,  
Clothing in hues of heaven thy dim and distant spire,  
Around whose lessening and invisible height  
Gather among the stars the clouds of night."* (Lines 13-18)

Furthermore, Shelley highlights motionlessness and calmness and personalizes the whole things in nature to present its animate essence because Shelley is primarily a Romantic who pays a great deal of attention to the living and reproductive quality of nature. The poet portrays the lights in nights as hairs, and the days have eyes; "silence" and "twilight" come out "hand in hand"; the grass is defined as having sense of perception, and the summit as it can "gather" stars.

Shelley frequently shows the manner of reconstructing or changing the usual scene in his stanzas; thus, he permits

the reader to understand the poem by his mind. Shelley personalizes the exterior world, and the sight in his poetry normally is transferred from material to spiritual or symbolic, eventually disconnecting with the physical world. Shelley uses a technique in writing which attempts to change the reader's attention to more intelligent understanding and to abandon the material scene behind. Besides, he wants to depict his interior world before the eyes of the observer.

Shelley is immensely influenced by Plato, as Mohammadi (2019) argues, "It should be noted that Shelley's notion of changeability was because he was vastly affected by Platonic school." (p. 40). Platonic understanding of beauty is highly debatable; while Shelley sees it as something integrated with the human spirit, he asserts his Neo-Platonic understanding expressing that beauty and the eternal world is produced by the use of the imagination of poet's understanding of beauty.

In the following lines from Shelley's poem, *The Sensitive Plant*, Shelley expresses his loyalty to Platonic doctrine;

*"For love, and beauty, and delight,  
There is no death for change; their might  
Exceeds our organs, which endure  
No light, being themselves obscure."* (Lines 21-24)

On the other hand, Khayyam describes the beauty of love by compares it with the beauty of sky when it is clear with blue color or the sense of sun shines. Le Gallinne, (1897), mentions the meaning of this in the following quatrain:

*"O love, how green the world, how blue the sky!  
And we are living you and I!  
Ah when the sun shines and our love is near,  
Tis good to live, and very hard to die."* (p.36, quatrain 53, lines 209-212)

Khayyam moves from the pride to a humbleness, seeks a normal life, is eager to find the beauty of life and pleasure throughout nature itself to which man would return from all his stray wandering, nature for man is like a lost child who comes back to its mother. In the following lines we find Khayyam describes the place he likes to live; it is with bread to eat and wine to drink and his beloved reading poetry to him, this place would be paradise.

*A Book of Verses underneath the bough,  
A Jug of Wine, a Loaf of Bread and Thou  
Beside me singing in the Wilderness  
Oh, Wilderness were Paradise enow."* (Darrow, 1899. p.38)

Here Khayyam uses the word "Enow", which is an old-fashioned poetical word for "enough".

When it comes to Imagination; it is as an Inevitable Concept in Khayyam and Shelley.

The nature of imagination in Persian poetry and European Poetry is equal. Images are one of the most important devices in the earlier Persian Poetry.

Shelley, a western poet, and Khayyam, his Eastern counterpart, are mostly concentrated on imagination as the essential key to Romantic poetry. Both of them have divided imagination into two main parts: primary and secondary. Imagination which is mingled with the Romantic poetry outputs a higher and prominent stanza. The primary imagination is an unprompted construction of new notions, the Poet's passions articulate excellently in the style of poetical imagination; whereas secondary imagination is alleviated by the prudent and careful act of imagination by the poet; so, it is not only incomplete construction, but also an imperfect expression in the poetic imagination.

Romantic poets believe in nature, such as plants, and animals. Shelley starts from material nature, he realizes that imagination is the first step to understand our surroundings and environment better, and this leads to ending in wisdom. Rational knowledge is the beginning of imagination. As result of profound rumination, Romantic poets realize that human wisdom is limited and is not enough to discover and decide the world around us.

Accordingly, there have been more means to achieve that understanding, and poet's imagination is the crucial factor which makes him break the restraints and boundaries of wisdom and fly over.

Additionally, Shelley is a realist and at the same time materialist, his imagination is very strong. He determines that nature is more valuable than human, but the imagination is greater than nature. The importance of imagination constructs the underpinning of beauty in human soul. Moreover, he argues that imagination can recognize human's moral deliberation. As proposed by Mohammadi (2019), "Shelley believes in man's real and outward expression of his imagination and poetry is an innate characteristic of the man. A human being is that body with the imaginative soul" (p.76).

Shelley uses "Imagery" frequently as a method to assist him to attain artistic required poetic impression and to create aesthetic enjoyment. Shelley's imagination, as other Romantic poets, has characteristic structures of British Romantic poetry and exclusive features of his own.

Gong Xiao-hui, in his article "Shelley's Imagery in His Poetry" describes the kinds of imagination in Shelley's poetry; "His imagery can be divided into four groups, namely, nature imagery, Italian imagery, mentalistic imagery, and reflective imagery according to their respective features. Percy Bysshe Shelley's nature imagery often combines a description of the external world with the expression of the inner world. He often displays the process of recreating or transforming the natural scene in his poems, thus allowing the reader to see the workings of their mind." (2015, p.1)

A careful analysis of Shelley's imagery is useful for critics to evaluate his poetry and to realize the aesthetic devices of his poetic fantasy; as well as, this is essential for readers to assess this poet both as a man and as an artist.

In Persian poetry, wine and images related to the ceremonies of drinking wine take an important theme because it acts as a precious material in the ancient luxurious life of the Persian Kings, the Nobles and also among today's Persian elite classes. In addition, the presence of a poet (*Nadim*) was inevitable in Persian Assembly (*majlis*). Another point that has to be taken into account is that in Persian poetry, "Wine" is compared with "jewel", its red and fiery color is like a tulip; it smells like a wild rose. The wine is associated with Persian Nobles, the (*dihqan*), who preserved ancient Persian tradition in the broadest sense of the word. In such a context, (*dihqan*) refers to a Persian farmer who makes wine.

In Khayyam's poetry, the imagination of cup and cupbearer, describing wine and wine-drinking is often appeared and take place as a central idea of some of his quatrains "the poet states that one cup of wine is worth more than winning a hundred hearts and converting to a hundred religions, a gulp of wine is worth more than the Empire of China." (Seyed-Gohrab, 2012, p.29)

Weir, T.H, 1926. Illustrates these two quatrains, the feeling of Khayyam towards how wine is so important to full fill his enjoyment in life.

*They say: "The paradise of Eden with Hour is pleasant."  
I say: "the water of the grape is pleasant"  
Seize thou this cash, and from that credit hold thine hard,  
For the noise of the drum. O brother, from after is pleasant."* (p.30)

*"Give wine, for to my wounded heart it is a balm,  
An equal is it to love-melancholy men.  
Unto my heart the dust of one draught is better  
Than this vault, which is naught but the world' skull."* (p.31)

Khayyam uses wine in *Rubaiyat* to focus on some images of life one of which is the using of wine for literal purpose, and he is normally consumer of wine in his life to attain the physical and sensual enjoyment, and as a poet, he has to examine the pleasure to feel the reality of the beauty of nature and life. Some writers argue theories about Khayyam's use of wine in *Rubaiyat*. To demystify, Nasir Khusraw in his *Safar Namah* holds that drinking wine is necessary to forget the pain of the world, in the other hand there are some authors *reject* the notion that Khayyam could have ever prescribed drinking wine, for he was a devoted Muslim and drinking wine is forbidden in Islam. There is, also, the view of those such as Khurasani, who believes "that Khayyam had Sufi tendencies, but being a skeptic and a pessimist, he prescribed drinking wine as a solution to his unhappiness." (Aminrazavi, 2005 p. 127)

*"Drink wine, worries of unity and multiplicity fade  
From excess or decrease and feud of creed  
And do not shun this mead, a drop thereof  
Will cure ten thousand banes. 'Tis what you need"* (Aminrazavi.p127)

*"Drink Wine: for here, and now, Eternal life*



*Gives all the gain that Youth may win from Strife;  
Roses and friends to share thy memiment:  
Be happy for a moment for this is life!"* (Heron -Allen,  
.1908, quatrain 35 p.16, lines 137-140)  
*"Wine strengthens my body and life sustains  
Unveils the hidden secrets therein where it remains  
I cease searching for this world and the next  
A sip of wine is better than all the hidden domains'"*  
(Aminrazavi, p, 127)

Western authors assert that complement of wine in Rubaiyat is the main subject in his verse. Despite his diversity in poetry themes, however, not all Khayyam's original quatrains are dedicated to wine, and the poet uses the image of describing and illustrate his feeling and notion towards life. It shouldn't be mistaken that Khayyam's poetry goes beyond a description and portrait of wine; rather, it entails multiple profound notions. Dashti (1971) translates some of Khayyam's Quatrains, the following stanza shows how Khayyam praises of wine:

*"Except the shining Moon and glowing Venus  
Nothing gleams brighter than the ruby wine.  
What can the wine shops ever hope to buy?  
One half so precious as the goods they sell?"* (p.155)

In *Rubaiyat*, Khayyam insists on drinking wine in clear and simple language emphasizing the fleeting aspect of human life which should be spent delightfully and is not worth getting overwrought and feeling forlorn. He justifies his tenet by saying that human is born only once, therefore, he should live his life to the full as there is no other life. This has been demonstrated in the following verses regarding "four passing aspects- the break of day, the company of charming friends, the gentle murmuring of the lute, and the drinking of wine.

*The dawn is here; arise, my lovely one,  
Pour slowly, slowly wine, and touch the lute.  
For those who still are here will not stay long,  
While those departed never will return."* (Dashti, 1971, p.156).

As for Shelley, in his visit to Italy, inspired by the beauty of Italian lands and Alp Mountains, describes how the Italian countryside stimulates his ample imagination and delight and then reemerged in his poetry. Shelley's interests in mountains and their summits, rivers, pine trees, and the clear sky or the blue color of ocean, is very evident in his poems when describing the imagination of these sceneries.

In the poem, *Mont Blanc*, the poet gets fascinated by the image of the appearance of Mont Blanc and its power with the crown of ice headed its peak, rocks in the skirt of the mount through a white icy valley and the shapes of pile around it.

*A Summer- Evening Churchyard* starts with a description of an evening view in the churchyard and follows with observation on death. The picture itself acts as a motive for the poet's thinking while expressing his attitude.

Shelley draws an image of the scene of the death of women and what is there in the church, the poet describes and draws an image of the calmness of death. The silence acts as the subject of the poem, it can be said that an individual is sitting in a churchyard in the calm silence of twilight before a storm, looking at all the gravestones; this individual begins to think about death. Questioning if this is what death is like, simply the calmness before the storm.

*"The wind has swept from the wide atmosphere  
Each vapor that obscured the sunset's ray;  
And pallid Evening twines its beaming hair  
In dusker braids around the languid eyes of Day;  
Silence and Twilight, unbeloved of men,  
Creep hand in hand from yon obscurest glen.* (Lines 1-6)

.....  
*"Thou too, aerial Pile! Whose pinnacles  
Point from one shrine like pyramids of fire,  
Obey'st I in silence their sweet solemn spells,  
Clothing in hues of heaven thy dim and distant spire,  
Around whose lessening and invisible height  
Gather among the stars the clouds of night."* (Lines13-18)

Imagery serves on behalf of expression and motivate the poet to articulate what he feels to picture the aesthetic elements in his work, this will not be achieved unless by means of imagination in poet's verses. When reading a real nature poem as Shelley's *Ode to the West Wind*, the poet recognizes himself with the wind instead of ascribing his character to the object. In the poem, Shelley does not attribute the West Wind a human feature, but depicts it as a might which is both physical and figurative from the opening:

*"O wild West Wind, thou breath of Autumn's being,  
Thou, from whose unseen presence the leaves dead  
Are driven, like ghosts from an enchanter fleeing,  
Yellow, and black, and pale, and hectic red,  
Pestilence-stricken multitudes: O thou,  
Who chariotest to their dark wintry bed  
The wingèd seeds, where they lie cold and low,  
Each like a corpse within its grave, until  
Thine azure sister of the Spring shall blow  
Her clarion o'er the dreaming earth, and fill  
(Driving sweet buds like flocks to feed in air)  
With living hues and odours plain and hill:  
Wild Spirit, which art moving everywhere;  
Destroyer and Preserver; hear, O hear!"* (Lines 1-14)

The first three stanzas refer to the power of the West Wind and how this power takes its part on the ground, in the sky, and in the ocean. Shelley uses personification to explain the natural materials touched by the West Wind, and at the same time, it is a metaphor for what rebellious powers did in the world. For Shelley, the West Wind means power and liberty as well as hope.

As for Khayyam, he repeatedly uses the image of jug as a wine's cup, a sample of joy and to assert that this piece is made of clay in parallel with the verses of Quran in Surat-al-sajdah, 7-9: human was created from clay and blew

unto him from God's breath, but this creature can be end instantly and return to his original material, clay.

"Ah, make the most of what we yet may spend  
Before we too into the Dust descend;  
Dust into Dust, and under Dust, to lie  
Sans Wine, sans song, sans Singer, and- sans End!"  
(Fitzgerald, 1922, quatrain 23, p.44, lines 89-92)

Additionally, in the following quatrain, Khayyam refers to the jug by which he presents the image of death, so our original material is from our descendant, and the body of man, in the death, this body return to be clay, to be source for the future generation, and so on.

Khayyam's use of jug, as a container for water, symbolizes life as in the following lines from Aminrazavi's translation of Khayyam's quatrains:

"A lover like me was this jug, in snare  
Of Beauty's tousled tresses long and fair;  
The handle 'round its neck you see was once  
The hand that fondly twined her lovely hair." (Aminrazavi, 2005, P.118)

Khayyam as well as Shelley draw images through these verses, expressing their restless feelings and their philosophy of life by applying imaginary devices to compose aesthetic poems which describe the beauty of natural elements such as rivers, mountains, flowers, butterflies, wind, etc.,

The sublime in literature "refers to use of language and description that excites thoughts and emotions beyond ordinary experience. Though often associated with grandeur, the sublime may also refer to the grotesque or other extraordinary experiences that "take[s] us beyond ourselves." (Wikipedia). Sublime is the result of the poet's strong feeling in nature. Not all individuals, in a specific time or place, are equal in getting inspired by the beauty of nature, so there is a large gap between them concerning their perception of sublime.

Shelley argues that poetry is the only method to describe sublime because it determined as one of the most wonderful goodness in literature.

Mohammadi (2019) suggests that "It is generally assumed that a piece of literature builds up quite a reputation for its literary devices, stylistic elements, diction, musicality, thought, etc., nevertheless, sublime, I suppose, act as a driving force and impetus to picture the moral, emotional and imaginative aspects of literary man's work" (p. 238)

Sublime, for Romantic poets, is a strong motivation that leads to boosting one's essence, rises his intellects, and temperate his intense passion. Sublimity causes the poet to employ a suitable poetic expression, artistic devices, and enhance the articulated language.

To realize the sublime in Shelley's poetry, let's take the following poems into account:

*Mont Blank and Cenci.*

"*Mont Blanc*" is a poem about the connection between the person's mind and the exterior world. It is not surprising that arguments should have started, because the poem shifts through a variety of ways of imagining the mountain and its emblematic; also, the poet may do the mountain in various impression to express his emotion and admire the scene of this mountain.

"*Mont Blanc*", presents the difficulty to find which idea Shelley's want to declare and it is difficult to grasp on the resemblances to other attitudes, particularly Plato's, so to understand that he intended simply to clarify a logical perception, as in stanza IV:

"There, many a precipice,  
Frost and Sun in scorn of mortal power  
Have piled: dome, pyramid, and pinnacle,  
A city of death, distinct with many a tower  
And wall impregnable of beaming ice.  
Yet not a city, but a flood of ruin  
Is there, that from the boundaries of the sky  
Rolls its perpetual stream; vast pines are strewing  
Its destined path, or in the mangled soil  
Branchless and shattered stand: the rocks, drawn down  
From yon remotest waste, have overthrown  
The limits of the dead and living world,  
Never to be reclaimed." (Lines 102-114)

Power is the main feature of "*Mont Blanc*". It is the power at the summit of the mountain and at the same time is the power of the foothill scenery, so mountain either as a summit or base is a symbol of power. Shelley makes a comparison between the power of nature, symbolized by the peak of the mountain, and the human might, which is simply nothing. Shelley never suffers fears despite the enormous force of the scene before him.

Similarly, Khayyam's perspective of sublime is what Shelley has. Khayyam lives in Persian land which is full of natural beauty, mountains, rivers, green valleys, icy peaks in winter, and the nature of rural scenes. All of these elements inspired Khayyam and he produced sublime poetry.

Khayyam's quatrains show his elevation of thought, and his strong imagination and understanding in order to reach assurance concerning the nature of human. Khayyam has an intellect sublime, his quatrains draw a strong imagination full of eagerness to know his clear fate, he seems, in some quatrains, that he is not happy

The Readers can find a description of the poet's experience in search of truths about life and death.

"Myself when young did eagerly frequent  
Doctor and Saint, and heard great Argument  
About it and about: but evermore  
Came out by the same Door as in I went." (Fitzgerald, 1922, p.48), quatrains (37) lines (145-148)

The feeling that men are as pawns in the chessboard of life is finally expressed in the noble verse.

*“When you and I behind the Veil are past,  
Oh! But the long, long while the world shall last,  
Which of our coming and departure heeds?  
As the seven seas should heed a pebble cast.”* (Fitzgerald, 1872, quatrain 47- lines, 185-188)

In the following quatrains, it can be seen that the elements of nature arouse Khayyam’s imagination and emotions by creating a sublime scene which resembles that of Shelley:

*“Iram indeed is gone with all its Rose,  
And Jamshyd’s sev’n-ring’d cup where no one knows;  
But still the wine her ancient Ruby Yields,  
And still a Garden by the water blows.”* (Fitzgerald, 1859, p.24, Rubaiatt, 5, lines 17-20)

*“And this I know; whether the one true light  
Kindle to love, or wrath- consume me quiet,  
One glimpse of it within the Tavern caught  
Better than in the temple lost outright”* (Fitzgerald, 1859, p.41, Rubaiatt, 56, lines 221-224)

Back to Shelley, who insists on the presence of higher minds, which is definitely a poetic mind that is able to realize the world which ordinary people cannot. “In ‘*Mont Blanc*,’ the violent weather acts in an analogous fashion, stripping away reified false appearances and establishing an important distinction between what is properly draped or concealed and what is not. Only a manifestation such as that of ‘Power,’ figured as ‘some unsculptured image,’ should be concealed by something like ‘the ethical waterfall, whose veil/Robes’ It” (Peterfreund, 2002, p.132).

Shelley displays that the common interaction between his interior and exterior world is predictable. He discards Plato’s criticism of poetry and asserts that poetry has a magic power which makes human mind soar and cross the limited intellectual boundaries. Moreover, he opines that the power of poetry is not restricted and can make everybody overrun his limitations and climb very high in the same manner *Mont Blanc* has reached the sky. Having done this, human will be able to achieve reality.

Shelley submits the concept of reality by strongly joining it with the magnificence which has been revealed in the substantial presence and greatness of the mountain, but not like Platonic truth which is metaphysical and difficult to understand, Shelleyan reality is much more accessible.

In *Mont Blanc*, he summarizes the perception of reality throughout the mountain. In this poem, the poet parallels reality with a vigor which has been represented in the mountain:

*“Mont Blanc yet gleams on high- the power is there  
The still and solemn power”* (Lines 127-128).

In the next two lines from “*Mont Blanc*”, we find Shelley points to the great power of the mountain by naming it a monarchy with “throne” which has been surrounded by

“ice gulfs”. His intention is to prove the strength of reality characterized by mountain:

*“Where power in likeness of the Arve comes down  
From the ice gulphs that gird his secret throne”* (Lines 16-17)

Moreover, it can be supposed that the mountain refers to Platonic Ideal Forms with its fine traits. “I suppose one of the most crucial points with regard to Shelley is that although Plato had a considerable impact on him, he was not brainwashed uncritically by Plato’s ideas. For one thing, he looked up to Plato simply because Shelley considered him primarily as a poet” (Mohammadi, 2019 p.149).

On the other hand, the supernatural reading of Khayyam’s quatrains reveal that he is pursuing contentment in existential abstraction in attempts to participate with and absorption in the divine and captivate himself to beautiful assumption and permitting no other leading rule than a blind impartial destiny. Karlin, (2009) argues; “Omar with an intellect sublime and strong with an imagination full of fervency with a poet’s transcendental gift, remains unhappy, on the shadow’s side of clear fate; but has yet expressed with rare clearness and beauty, all the doubt which lofty nature feel. It is the blank of negation set to sweet and subtle music; it is an endless question some in saddest but most splendid strains. Omar could not leave the veil but has sung his inability in verses that deeply touch the human heart. Even Lucretius with whom Omar is most naturally compared seems to be inferior in-depth, in force, in beauty, in the glory of rhythm” (p.117)

Khayyam is concerned about the imminent death, and this theme rolls like a strong thunder in wonderful coherence gloomed by unimaginable grief:

*“Ah, with the Grape my fading Life provide,  
And wash my Body whence the Life has died,  
And in a Windingsheet of Vine-leaf wrapt,  
So, bury me by some sweet Garden-side.”* (Fitzgerald, 1922, p.92) -(Rubaiatt, 67, lines 265-268)

When it comes to Shelley who is determined as a Romantic poet and the aesthetic devices in his poems are related to traditional Romantic poets. Shelley’s poem, *Alastor*, is based on a style which supports the shape of the poem and reveals the imagination of its pivotal character that is portrayed in the same basic understanding of sublime:

*“The stream, that with a larger volume now  
Rolled through the labyrinthine dell; and there  
Fretted a path through its descending curves  
With its wintry speed. On every side now rose  
Rocks, which, in unimaginable forms,  
Lifted their black and barren pinnacles  
In the light of evening, and its precipice  
Obscuring the ravine, disclosed above,  
Mid toppling stones, black gulphs and yawning caves,  
Whose windings gave ten thousand various tongues  
To the loud stream.”* (Lines 554-557)

These lines show the unlimited borders, peculiar, and dangerous. The sublimity of background is produced in its form to surpass the poet's emotions and feelings, uplift his soul and stimulate within the reader the feeling of being lost amongst dangers.

Shelley declares that there is a specific kind of imagination which is captured by recognition and deep passions may lead to the foundation of sublime which is a pretty multifaceted, charming and complex feeling.

Khayyam, also, has an amazing capability to build up specific opinions in the mind by implying material imagery. His allusion is more intense than that of the purely objective poet, who with clever dealing by the poet will produce a beautiful and clear representation to the imagination in the aesthetic picture, which can be stand-alone in itself for beauty; however, Khayyam has a strong ability of imagery, so he can compose a beautiful poetic result.

The following lines of Khayyam's quatrain, are one of the most well-known verses that show the emotional manifestation of the poet's notion towards the finality in material life that death brings about.

*"Oh, come with old Khayyám, and leave the Wise  
To talk; one thing is certain, that Life flies;  
One thing is certain, and the Rest is Lies;  
The Flower that once has blown for ever dies."*  
(Fitzgerald (1922, p.47) -(Rubaiatt 26, lines 101-104)

As for Shelley, he employed the same image in his poem, *Mutability*:

*"The flower that smiles to-day  
To-morrow dies;  
All that we wish to stay  
Tempt and then flies.  
What is this world's delight?  
Lightning that mocks the night,  
Brief even as bright."* (Lines1-7).

To study pleasure in life of Khayyam and Shelly, it is clear that women, for both of these poets, are a source of inspiration and frequently appear in the poems they compose. When it comes to Khayyam, his quatrains show his keen desire towards pleasure and his tendency to fulfill the enjoyment particularly through women and wine. Themes of celebration, delight, wine, and the company of his close friends with beautiful women institute an underlying part of Rubaiyat, Boucquey (2005), mentions this quatrain, which refers to it as stanza 140, in this book, to illustrates this notion:

*"Khayyám, if you are drunk on wine, enjoy it,  
If you are with the tulip-cheeked, enjoy her:  
Since the world's business ends in nothing,  
Think that you are not and, while you are, enjoy it."*  
(p.220)

Similarly, Shelley holds a high regard for women and in his prose works, he shows a high degree of respect and

elevating the womanhood, not just because they are a source of pleasure, but he feels fascinated by womanhood. To put it differently, he believes that women have such beautiful and undeniable power in elevating man, and in the same fashion, Khayyam holds the opinion that women are the origin of pleasure without whom the affairs of the world will not be working very well. Shelley finds in women the root of kindness which promotes and manifests entire values such as individual's liberation of rational, psychological, and physical restrictions.

Shelley advocates not only the rights of women, but also appears to have found in the women all origins of goodness. He envisages ladies as an incarnation of grace, welfare, pity, and compassion. In his poetry, he depicts women as a spring of rebellion, communal refashion, unconditioned love and spirituality as versed in *Rosalind And Helen: A Modern Eclogue*:

*"A lovely child she was, of looks serene,  
And motions which o'er things indifferent shed  
The grace and gentleness from whence they came.  
And Helen's boy grew with her, and they fed  
From the same flowers of thought, until each mind  
Like springs which mingle in one flood became;  
And in their union soon their parents saw  
The shadow of the peace denied to them."* (Lines1286-1291)

As for Khayyam, while in Samarkand, a friend of his and he saw a woman named Jahan in a ceremony in which he fell in love with her. Ameen Maalouf (1989), writes in his novel *"Samarkand"* describing Jahan as "A poetess from Bukhara, she has herself called Jahan, meaning the vast world. She is a fickle young widow." (p.25). Khayyam and Jahan lived furtively for years, but when the time arrived to break up with her, he composed the following verses to express his deep emotions:

*"Next to your beloved, Khayyam how alone you are!  
Now that she is gone, you can take refuge in her"*  
(Maalouf, p.58)

Khayyam knows that the love of women is a deep feeling which cannot be measured, but can be felt. In his Rubaiyat, the reader can find novel ideas and viewpoints articulated by a poetry mastermind.

Khayyam, in his life, wrote various love poems some of which deal with seducing women:

*Girl, have you any thought what your eyes mean?  
You must have stolen them from some dead queen.  
O little Empty laughing soul that sings  
And dances, tell me—What do your eyes mean?* (Le Gallienne, quatrain 69, p.42, lines273-276)

Here Khayyam admires his beloved eyes with her innocent soul which makes him happy.

Khayyam, in his poetry, vividly portrays the importance of love and the value of time. He even takes a step further and reiterates that once there is no beloved in life or when



one doesn't know anything about live, they will be melancholic and sorrowful. Additionally, it is a sheer waste of time to be living with no fancy woman.

In Khayyam's quatrains, a cup of wine and a pretty woman play indispensable role as they are the main source of pleasure and delight for him:

*"For all my years, I've fallen deep in love;  
That's why I'm always reaching for my glass.  
My reason makes me sorry, love consoles me;  
Patience once clothed me, but time wore it out."* (Dashti, P.138)

Wine, in Khayyam's quatrain, is used as a sign of love for the beloved, and it is the secret of the pleasure of living or at least a sanctuary for the mind from daily suffering.

The following quatrain depicts this in an amusing and well-constructed manner:

*"Now I must tell you what has happened to me;  
I'll put it all in two short sentences:  
For love of you I'll sink into the earth,  
For love of you I'll raise my head again."* (Dashti, P.138)

As for Shelley, his opinion about women may have been affected by his social- politico, religious-philosophic, and literary-cultural background or his desire to rebellion, but the definite concept in almost Shelley's writing is his keen desire to defend and show how it is important to respect the rights of women, their imagination, independence, liberty, and equality. In several poems the reader always considers that Shelly has a deep feeling towards the liberty of women.

Despite any particular belief and way of life, when Shelley comes to women and women's matters, he reveals himself as advocating women, being primary in the frontline. Yet, now approximately two centuries following his early death, readers and critics realize Shelley as a hero of liberation in general and women's liberty in particular. His poems are rich in poetic and aesthetic elements celebrating love and freedom for all human beings as well as with a rebellious soul against all kinds of cruelty and persecution against women.

In *The Revolt of Islam*, Shelley describes Cythna, as a power:

*"Beside me, gathering beauty as she grew,  
Like the bright shade of some immortal dream  
Which walks, when tempest sleeps,  
the wave of life's dark stream."* (870-73)

Cythna is a mastermind with a strong and gentle soul. She holds and leads the mission of breaking the slavery. She earnestly says: "It shall be mine / This task mine"

On the other hand, Shelley is a womanist in the actual sense of the term for he agrees with the women and like-minded men who struggle in the family or the society. Shelley in his poem, "*The Cenci*", stands with and

supports Beatrice. Immediately after Cenci rapes her, she is about to be mad and feels extremely despondent and miserable. Her words at this time are all fierce cries, reflecting her shivers and shocks of her mind and the strong passionate streams weakening her.

*"O, horrible!  
The pavement sinks under my feet!  
The walls Spin around!"* Lines (8-10)  
*". . . My god  
The beautiful blue heaven is decked with blood!  
The sunshine on the floor is black."* (III.I. 11-13)

Shelley's poems are entrenched with subjects of love, and his entire attitude is constructed on the principals of love. Love poems show how it played a significant part in forming Shelley's philosophy of life. "Love's Philosophy" is the first main love poem by Percy Bysshe Shelly. In this poem, he addresses nature which is chiefly a divine might to express the mixing and integrating of everything in our universe. The poet states:

*"The fountains mingle with the river,  
And the rivers with the ocean,  
The winds of heaven mix forever  
With a sweet emotion;  
Nothing in the world is single;  
All things by law divine  
In one another's being mingle; --  
Why not I with thine?"* (Lines 1-8)

So, the items of nature all obey the heavenly laws of coupling with one another. For example, "The fountains mingle with the river", and similarly the wind takes her part in mixing with other parts of nature, so the poet enquires his beloved; if the natural and divine things which are divine can pair with one another, why not his beloved pair with him?

The second stanza of this poem tracks a similar style of thinking about the mingling of the natural objects. For instance:

*"See, the mountains kiss high heaven,  
And the waves clasp one another;  
No sister flower could be forgiven  
If it disdained its brother;  
And the sunlight clasps the earth,  
And the moonbeams kiss the sea; --  
What are all these kissings worth,  
If thou kiss not me?"* (Lines 9-16)

Shelley, in this stanza, wants to say that man and women have to love one another just like nature elements such as "mountains" love the "high heavens" and "waves" "mixed one another, so human should fill the life with love and dismiss the animosity between them in their life. Shelley composed this poem right before he eloped with Mary Godwin which led to their marriage. Interestingly, he loved Mary (his second wife) too much and there was a deep bond between them which was never similar to his first marriage.

Analogously, when it comes to Khayyam, the beauty of his beloved's face, the beauty of flowers, nightingales, and charming view of the river are sources of inspiration. One of the poet's interests is his love in women with sleepy narcissus eyes, and this is clear from the great number of quatrains dedicated to this matter.

According to Le Gallienne (1879), "woman was merely an interlude in Omar's life, a pet, a plaything, there are several quatrains which breathe quite a modern intensity of passion. That Omar sometimes made use of wine and women as symbols of his mystical philosophy is, doubtless, true; but that he more often made a simpler use of them is, happily, still more certain—for Omar was, emphatically, a poet who found his ideal in the real." (p.17)

The love-verses I use in this study are to suggest the prominence of women in the life of great thinker-drinker:

*"Comes Ramadan, the pleasant days are done,  
And pious breath obscures the very sun;  
Soon must the wine mope lonely in the jar,  
And lovely women weary to be won"* (Le Gallienne 1879, quatrain 235, p.94, lines 937-940)

*"Sweet cup of life no power shall fill again,  
Thy juice goes singing through each gladdened vein--  
Drink, drink, my love, two mouths upon the brim,  
Ah! drink, drink, drink, each little drop and drain."* Le Gallienne 1879, quatrain 58, p.39, lines 229-232)

*"Have I not wine, and love to drink with me,  
A garden and a gracious company  
Of sweet-faced dancers, and the rising moon? --  
This is the happy half of sovereignty."* (Le Gallienne 1879, quatrain 202, p.83, lines 805-808)

*"Think not that I have never tried your way  
To heaven, you who pray and fast and pray:  
Once I denied myself both love and wine--  
Yea, wine and love--for a whole summer day"* (Le Gallienne 1879, quatrain 29, p. 29, lines 113-116)

*"O Love, I come to worship in your shrine,  
There is no part of you is not divine,  
There is no part of you not human too,  
There is no part of you that is not mine;"* (Le Gallienne 1879, quatrain 128, p.60, lines 509-512)

### 3. Conclusion

Nature is the main motive in the poems of Omar Khayyam and Percy Bysshe Shelley. Both poets feel the beauty of nature, they satisfy by the beauty of women, roses, butterflies, rivers, mountain, and other natural phenomena as the wind, sunshine, and the waves of the seas. The imagination of these two poets is very strong and greater than nature. Shelley use imagery to assist him to create an esthetic poem. Likely, Khayyam's imagination is derived from his environment in the Persian countryside and his accompany of the elite staff of the Seljuks community and wine-drinking parties. Wine is one of the major themes in

Khayyam's poetry. Western writers describe him as the poet of wine, while others refer to wine as a wine of wisdom.

Also, the sublime in the poetry of these two poets is a result of their great feeling in nature and it is beauty, as for Shelley he argues that poetry is the only way to describe the sublime because poems are the most beautiful element in literature.

Khayyam finds in woman and wine the main source for physical enjoyment, he prefers to drink wine with beautiful woman reading poetry than to gain the empire of China, while Shelley interests with women, considers poetry as a major element in literature body.

### References

- [1] Amin, Mehdi Razavi, *The Wine of Wisdom, The Life, Poetry and Philosophy of Omar Khayyam*, Oxford 2005.
- [2] Boucquey, Thierry, *Encyclopedia of World Writers, Beginning throughout the 13<sup>th</sup> Century*, Book Builders LLC, New York, 2005.
- [3] Darrow, Clarence S. *a Persian Pearl and Other Essays*, Chicago, 1899.
- [4] Dashti, Ali. *In Search of Omar Khayyam*, Colombia University Press, 1971.
- [5] Fitzgerald, Edward. *Rubaiyat of Omar Khayyam*, London, 1907.
- [6] Heron-Allen, Edward, *Some Side-Lights upon Edward FitzGerald's poem 'The Rubaiyat of Omar Khayyam*, London, 1898.
- [7] Karlin, Daniel. *Edward FitzGerald, Rubaiyat of Omar Khayyam*, Oxford University press, New York, 2009.
- [8] Le Gallienne, Richard, *Rubaiyat of Omar Khayyam*, 1897.
- [9] Maalouf, Amin, *Samarkand*, Abacus, 1994, London.
- [10] Mohammadi, Ali, *Romanticism+1, Percy Bysshe Shelley's Iconoclastic Poetic Philosophy*, Book Leaf Publishing, First edition 2019.
- [11] Weir, T.H. D.D *Omar Khayyam the Poet, by*, London 1926.
- [12] Peterfreund, Stuart, *Shelley among Others, The Play of the Intertext and the Idea of Language*, 2002 The Johns Hopkins University Press, London.
- [13] Seyed-gohrab. A.A, *The Great Umar Khayyam, A Global Reception of the Rubaiyyat*, Leiden University Press, 2012.
- [14] Xiao-hui, Gong, *Shelley Imagery in His Poetry*, US-China Foreign Language, July 2015, Vol.13, No.7, 495-507, Southwest University, Chongqing, China